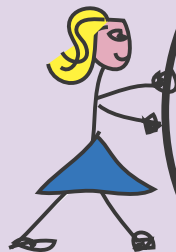


# BROADEN. DEEPEN. DIVERSIFY.

## BECOME A BDD MARKETER

A TOOLKIT FOR BUILDING ARTS PARTICIPATION

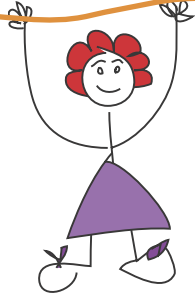
July 2003



Version 1.0



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The Arts Marketing Institute of the California Arts Council prepared this CD as a companion piece to the workbook “From Mission to Motivation,” by Sharon Rodning Bash, Metropolitan Regional Arts Council. The book may be purchased at the Americans for the Arts web site (<http://store.yahoo.com/americans4thearts>) or Arts Extension Service (<http://www.umass.edu/aes/publications/index.html>)

# INTRODUCTION

The RAND model\* for increased participation envisions a relationship between the organization, its values and products and its audiences, producers (artists) and stewards. For our purposes in this CD, we will primarily be concerned with the relationship between the organization and the audience. We are attempting to infuse the model with vitality and offer practical ideas on how a generalist (artistic, managing director) or specialist (marketing director) can use the model to increase participation of audiences by broadening, deepening and diversifying the experience. This will entail analysis of the following functions in an organization:

- Planning - from mission, through vision, through strategies for success to performance.
- Value identification – motivation of the audience, what's in it for them?
- Market segmentation analysis – who goes now and who could go to our performances/exhibits in the future.
- Marketing plan- what elements of the upcoming work can be highlighted to attract various segments of the audience.

*\* Model found in "A New Framework for Building Participation in the Arts" by Kevin McCarthy and Kimberly Jinnett.*

- Marketing analysis- does the marketing plan work and why or why not?
- Evaluation of impact- can we survive doing what we are doing and marketing it the way we do?
- Refreshing the mission- Action-Broaden, Deepen and Diversify

Our essential question: is the RAND model simply a tool for long-term planning for audience participation? Or, could the RAND model, using the "From Mission to Motivation" (or M-to-M) workbook, have useful applications towards the daily work of marketing the arts (that distant, but essential, cousin of arts participation)?

Marketing plays a huge role in building participation but is not in of itself synonymous with the RAND model of increasing public participation. In fact, the RAND model was developed in part to understand why past audience development endeavors failed. Knowing the demographic segments of the market is essential to marketing and to building public participation, but knowing why people make purchasing decisions, and how you can influence them before they hear or see an ad is equally important. It is our belief that both the longer term analysis of



how increasing participation of audiences, stewards and artists/producers will benefit the arts community, as well as the shorter term view of how the marketing person in an arts organization can sell more tickets are critical to the overall success of any campaign to build participation.

The Arts Marketing Institute, in its efforts to explore and work with this model, to further its development and implementation, and to forward the model to the field, is pleased to present “From Mission to Motivation,” by Sharon Rodning Bash written for the Metropolitan Regional Arts Council serving Minnesota’s Twin Cities region.

“From Mission to Motivation” (or M-to-M, as it will be frequently referred to) does an excellent job of distilling the RAND model into a workbook that any arts group, large or small, can apply to their long term planning for arts participation. The workbook is especially suited for the generalist who may not have an extensive background in marketing.

Marketing alone cannot provide for the long term health of the arts. New strategies are called for, and as all seasoned arts professionals know, any long term strategies must nestle into the daily work of arts professionals.

Rather than see the process of arts marketing as something apart from the RAND process for long-term audience participation, we seek to join them here, for there are numerous intersections between “traditional marketing” and this model of audience participation.

In visualizing the processes of “traditional marketing” and the RAND approach, picture not two parallel lines that never intersect, but two sine waves that intersect repeatedly.



At the core of the RAND model is a call to “broaden, deepen and diversify” participation on the part of audiences, artists and stewards (administrators, volunteers, funders and so forth). A traditional marketer may seek to do this very thing, but the immediate necessity of selling seats often takes precedent, blotting out the need to plan for the long term.

Thus, the development of this CD. And, the ready acknowledgement that this CD is only the beginning of a long conversation we in the arts need to have with each other about balancing the immediate need for results (ticket sales!) plus the longer term relationships we must build with our audiences, artists and stewards.



This CD is speaking directly to the artistic director who stays up nights worrying about where the audience is coming from; to the marketing director and her staff; to the organization's manager who knows that marketing falls under his jurisdiction, but how can it fit into the overall hecticness of life in the arts?

For some organizations, the first three steps of the M-to-M workbook might be fresh undertakings. Rest assured that they constitute useful market analyses, and will benefit your organization's efforts to market itself, regardless of whether you have broad resources to market your art, or simply put on the marketer's hat when you have time.

As you work through M-to-M, steps 4, 5 and 6 will take you new places. Here, we'd suggest that long term audience participation work provides the groundwork for tomorrow's short term marketing practices.

We call this the process of becoming a BDD Marketer. By applying the RAND concepts of Broadening, Deepening and Diversifying your audience over time, you become a different kind of marketer.

As an organization's leadership becomes familiar with M-to-M and how the RAND model can aid and abet the long term health of an arts organization, leadership will have to make choices: how much time, money and labor can be applied to long term audience participation?

We encourage the marketing staff/workers in every arts organization to examine the obligation of long term audience participation strategies, allocate a percentage of your efforts to meeting that obligation, to think creatively about how to integrate long term planning with your efforts to battle the crises *du jour*, and begin the process of embracing more fully the obvious: that more people need more art in their lives. That art should be a normal part of life: at home, work, school; in the public sector and the marketplace; reported and covered routinely in the media; and, most critically, that the arts are a public value, one that belongs in every citizen's expectation of their society, just as they expect children to be educated, ignorance to be challenged, diversity to be respected, crime to be prevented, natural disasters to be countered, and the public good to be honored.



# FORMAT

To begin the process, open the M-to-M workbook, read it with your colleagues and do the exercises. It comes in nine separate steps. We suggest you complete the exercises then continue with this CD with the M-to-M workbook at your side.

M-to-M is exceptionally clear, brilliantly succinct, fun to read. It is not presented as a “best-practices,” end-all, be-all answer to all your audience development questions, but as a very practical workbook that will walk you and your organization through a consideration of the RAND model and ways of making it work for you. After finishing the workbook, your organization will have done a big thing, a meaty act of analyses and planning.

Whether you are a generalist, wearing many hats in your organization, or a specialist who focuses on the marketing the arts; whether your organization needs to focus carefully, in the short term, on the broadening of your arts market as your key to survival; or you are an organization hunkering down for the long haul, and are taking time now to consider long term diversification strategies, M-to-M will ask you to consider the implications of broadening, deepening and diversifying your

audiences, your artistic offerings, your supporter base, and the breadth of those who experience your work.

The results of that exercise will vary with every organization, but it's safe to say that it will provide many more strategies and options than most organizations have resources to implement.

That's to be expected. But we encourage you to do the M-to-M workbook, then –utilizing this CD—examine that work through the lens of marketing. M-to-M can produce a wealth of marketing ideas for your consideration.

In fact, we assume that your marketing staff (you?) are sitting at their desks, heads reeling at the implications of it.

After all, marketers (as all arts workers do) are working long hours, often with skeletal staff and minimal resources. And they/you are producing results that from any traditional business model would seem impossible: arts organizations that sustain year after year, and manage to market the arts from all walks of life, from all artistic genres and cultures on the earth, offered to appreciative audiences that reflect the multicultural diversity of California.



Marketing the arts is very hard to do. And M-to-M just added to your workload.

Or has it?

## Here's how this CD works in conjunction with M-to-M.

1) For continuity's sake, we will offer a brief recap of each step in M-to-M.

2) After recapping each step in M-to-M, we carry the process a few steps further. The CD considers three elements for every step in the M-to-M book:

**Compare:** how does M-to-M differ from more “traditional marketing” approaches?

**Become a BDD Marketer:** how does M-to-M challenge a marketer to think differently?

**Resources:** extra stuff to help you think about marketing, RAND and M-to-M.

The CD contains documents in PDF and (in one instance)

Powerpoint formats. It also contains numerous links to online content, which can only be accessed if you are viewing the CD while online.

## The CD allows you to access the Internet at various times during the exercises.

By using this CD in conjunction with the Internet, an important conversation can take place between your marketing effort and the Arts Marketing Institute (AMI).

Because the AMI is committed to dialogue, to listening, to learning about how the RAND model can be instituted and improved upon, we encourage you throughout to challenge our ideas, submit new ideas, share breakthroughs and any materials you possess that might improve this process.

Click through interactivity is furnished throughout the CD, encouraging you to share by e-mail your thoughts and responses to this process, plus any documents you would like to share with the field. We will post them on the AMI site.

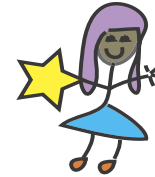
For those wishing to read the RAND report in its entirety, [“A New Framework for Building Participation in the Arts”](#), by Kevin F. McCarthy and Kimberly Jinnett, please click on the link.



## This is a big undertaking. Settle in. And as Jerry Yoshitomi reminds us:

“Any guide or publication, by its nature, covers more ground than any one person needs to know at a given time. Reading those materials in one sitting could make the task seem overwhelming. However, just as increasing arts participation is a series of incremental steps, learning and becoming skillful at increasing participation is also incremental. There will be no ‘big bang’ in which we learn or accomplish everything in one whoosh. Rather we each will take a series of smaller steps, every one of which represents progress.”

✍ “Engage Now,” Gerald D. (Jerry) Yoshitomi, with support from the Heinz Endowments, Version 1.0, 2/02





# THE PRACTICAL STUFF OF MARKETING

Throughout this CD, we wish to affirm that there are a million ways to market the arts, to develop partnerships, to use the RAND model to further your organization. The CD technology allows us to present options for you to consider.

In addition to “From Mission to Motivation” (M-to-M), let us introduce our two other partners in crime, each providing a practical element to the process of becoming a BDD marketer.

## SAUCE Is Australian For “Marketing”

<http://www.fuel4arts.com/sauce/>

Developed by the Australia Council, the Federal Government’s arts funding and advisory body, SAUCE is wonderfully constructed Web site, devoted to a focused and educational analyses of marketing the arts.

They’ve done a fine job of introducing key concepts and providing thoughtful commentary on arts marketing; generously, the whole effort is available on line. You’ll see

numerous click thru references to the SAUCE site throughout the CD.

It’s an Australian site, and as such, some terms and concepts apply more to Australian culture, economy, and media than to life here in California. You’ll have to do a little translating here and there. It’s a wonderful resource.

## Artsmarketing.org: Arts Marketing here in the states

<http://www.artsmarketing.org>

ArtsMarketing.org is a project of the Arts & Business Council Inc., and operates the National Arts Marketing Project. The site contains numerous essays by experts in the field, and a series of lessons on strategy, market research and message development, accompanied by downloadable worksheets. The site also contains case studies and field reports available for purchase.



# FROM MISSION TO MOTIVATION

## AN INTRODUCTION

By now you've should have worked your way through the entire "From Mission to Motivation" workbook, but re-read pages 1-12. Great stuff. A good reminder of where the RAND model is going to take you.

### How is a "traditional marketing" plan different from the RAND planning process?

*Here's one way of looking at it:*

"Traditional marketing" plans are less thoughtful and deliberate. A marketing plan is usually written in a mix of shorthand, conceptual jargon and brief, terse statements about who should do what as quickly as possible.

When there's no money, inspiration must rise (marketing people are idea machines). The long term generally ends once the curtain goes down on a given event, for, as a famous economist once noted, *in the long run, we're all dead*.

In trade marketing there are templates to follow: whatever worked before in marketing an event might work again. Relationships tend to be short term, for the sole purpose of selling tickets.

A marketer's emphasis is on media and material : press releases, mailers (hard copy and electronic), brochures, posters, web sites; all of these are looking for the audience most likely to buy a ticket.

The messages delivered to these audiences are crafted not so much to educate—the savvy marketer assumes a measure of familiarity must precede a ticket sale—as to remind, suggest, titillate and imply the importance of the performance ahead.

As such, the marketer is focused on "inclined" audience—the more inclined the better—and less on partners, donors, or potential audience.



A traditional marketer avoids the largest audience of all: those who don't see the arts as part of their daily lives. We call these the "disinclined," or more generously, the "uninclined." The RAND model uses the term disinclined; we at the Arts Marketing Institute prefer to think of this as comprising two distinct groups. The *disinclined* actively avoid the arts. They have a strong belief that arts participation is not for them. Call them art atheists. The *uninclined*, on the other hand, are more like agnostics. They have little experience with the arts and don't know if they like it. In terms of numbers, there are many more uninclined and may well be open to inducements to give art a try.

A ticket sold is a ticket sold: easy sales are welcome and necessary; should the program run subscription sales, a subscriber is not so much nurtured as appreciated.

## Marketing is a footrace, and time is faster than you are.

That's why marketing can't do all the work the arts require of it, and why we need to increase audience participation in a systematic, long term way.

You've done the M-to-M book, now you need to figure out how to incorporate all that great material into your overflowing plate of marketing responsibilities.

Let's start at the beginning.

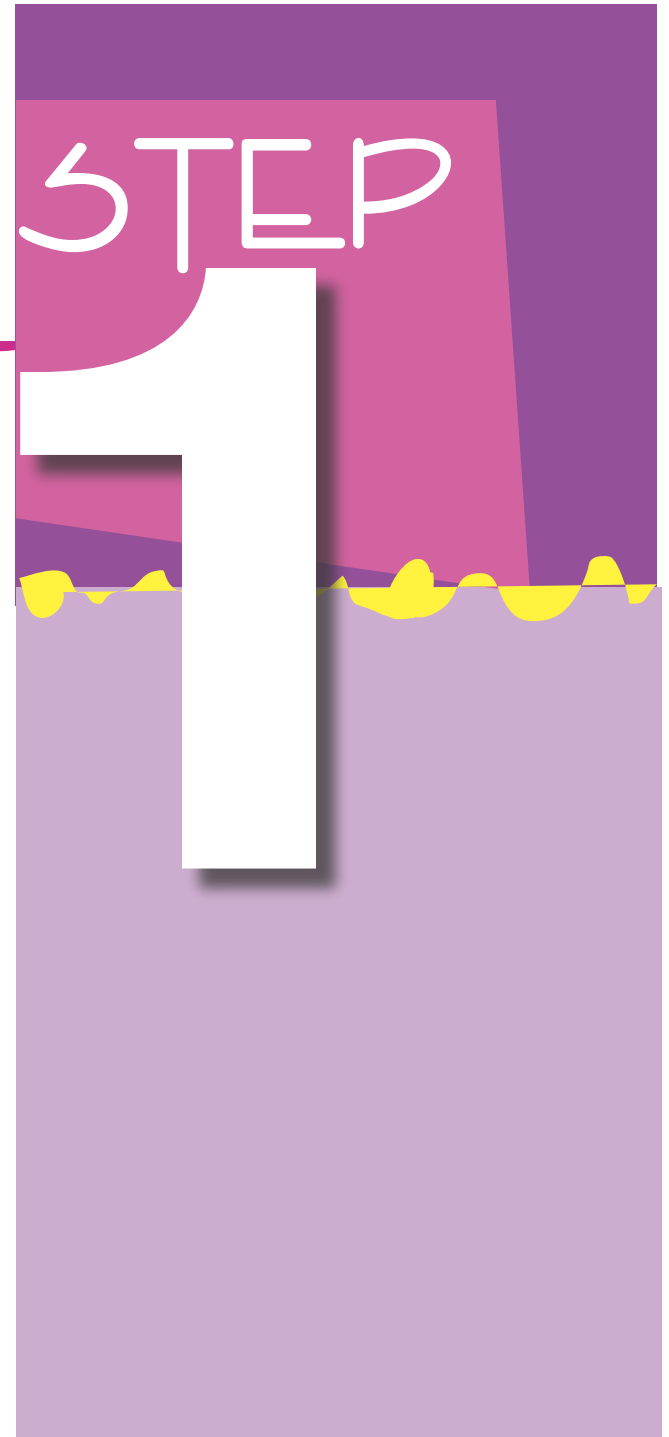


# FROM MISSION TO MOTIVATION

## STEP ONE—PAGES 13–20

### Know your group

- What is your product?
- What is your purpose?
- What is your mission?
- What are your core values?



Here at Stage 1, “traditional marketing” and M-to-M are on the same page. This process is identical to any process a professional arts marketer would undertake. **No effort at marketing can contradict the organization’s basic *raison d’etre*, or its core values.**

Your artists know their purpose, their mission, their product. You do too. You know it because you’ve seen it on stage, you’ve talked about it for hours, and—as the marketer for your organization—you are trying to distill it into messages you can send to your audience via targeted marketing vehicles.

Here, M-to-M is asking you to rise above intuition and put it down on paper. A good marketer knows how confusing life gets if the message isn’t clear, or the goals are murky. And a good arts administrator knows that the entire organization needs to be on the same page to move forward and avoid internal confusion.

If your organization already has its mission statement and core values down on paper, this is a good time to review them, think about them, consider their impact on your daily marketing work.

## Equally important, how do your values align with the values of your core audience?

You may assume that your audience keeps coming back because it likes your art, your aesthetic. Maybe for a good percentage of them, that’s the case.

But there could be a sizeable chunk for whom your venue means comfortable seats and the opportunity to greet old friends in the lobby at intermission—as well as your art. If that’s the case, you surely don’t want to eliminate or shorten intermissions or put in new chairs that lack the comfort factor.

And if you decide to change your artistic programming in order to diversify your audience, you will want to simultaneously deepen the experience for your core audience so that their attachment grows as you re-align values.

How do you know the values of your core audience? Audience surveys are critical to making sure your values and theirs are in alignment. More about surveys below.

And, of course, you need to know the values of the new audience segments you are targeting. It can get tricky. That’s why it’s important to analyze and develop a strategic approach.



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## RAND calls it an “integrative” approach:

1. Linking an organization’s participation—building activities to its core values and purpose by choosing participation goals that support that purpose.
2. Identifying clear target groups and basing tactics on good information about those groups.
3. Understanding the internal and external resources that can be committed to building participation.
4. Establishing a process for feedback and self-evaluation.

If your organization doesn’t have its values on paper, now’s the time to do it. Here are more examples of [mission statements](#) and some useful tools in conducting a [situational analyses](#) of your organization. And a mission statement from [The Sheldon Theatre](#). Plus some mission statements from fellow organizations here in [California](#).

## More on the feedback loop.

There is one important idea that RAND applies to arts audiences that we would like to apply to arts organizations. The RAND model considers the “Reaction To The Experience” an important evaluative step, as the audience decides, based on past arts-going

experience, what their future involvement will be. It’s a feedback loop of a kind.

We believe every arts organization needs to ask arts audiences to share their evaluations of their own arts-going experience, and to take seriously what those evaluations say about the organization: how the audience is evaluating their art, their organizational work, the overall arts-going experience. Arts organizations need to hear if the audience understands the mission of the organization—in marketing terms, the brand of the organization—and they need to know how their mission is being perceived.

**Your tools for this are the survey, the focus group, casual anecdote, the word-of-mouth comment, the after event question-and-answer, the comment cards available at every event, the “contact us” e-mail link on your Web site.**

Listening to the audience lies at the core of effective audience participation; we hope it has a place at the core of your practices, and that taking the time to evaluate that input is recognized as critical to the long term health of your organization.



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Just as the audience is evaluating their experience after every performance or gallery visit, you need to be open to hearing that evaluation and providing opportunities for it to impact your organization.

In addition to audience surveys, your feedback loop could include audience response cards, post-show discussions, artist receptions, donor appreciation events, thank-you mailings, informal focus group discussions with subscribers and so forth.

For an introduction on a big subject, here's an overview on [branding](#) an arts organization.

And here are sample audience surveys from the [Sheldon Theatre](#) and from [Grand Performances](#).

### EXERCISE

Play the role of the marketing specialist for a moment, and, with branding in mind, take another look at your organization's mission statement. If your organization is satisfied with it, it's not going to change very much. It's yours to implement. What parts of your mission involve marketing? What parts do not?

Keep this in mind, as you continue to examine how marketing functions within your organization, and how marketing might function as you implement the work in M-to-M.



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# FROM MISSION TO MOTIVATION

## STEP TWO—PAGES 21-32

A look outside: know your community

### A) Demographics of existing audience

Circles of audience

Immediate family: artists, paid/volunteer staff, BOD

Extended family: members, core partners, subs, annual fund, steady community supporters

Occasionals: single tix, the occasional contributor, supporter, artist (collaborator), and administrator

Maybes: the inclined—potential—audience

No's: the uninclined

### B) Learn your broader community

General demographics of the community

What are your information sources?

Local trends: in the arts, the economy

Potential partners

Competition

How your target audience spends its time.

Who should be on board, and who is not.

# STEP

# 2





## M-to-M examines

### A) Demographics of existing audience...

Pages 24-27 examine, very succinctly, your existing audience. The Circle of Community on page 24 is a classic model of existing and potential audience: there's not a person in your venue (or outside of it) that you can't place in one of those concentric circles.

These groups: the immediate family, committed extended family, the occasional extended family, the inclined and uninclined – should become familiar phrases, as you go forward analyzing your audience.

...and

### B) Learning your broader community

M-to-M lists some general demographic tools for helping you know your broader community. We have added other resources for this effort: [ArtsMarketing.org](http://ArtsMarketing.org) has some worthy overviews of [market segmentation](#), [demographics](#), [psychographics](#) and using [existing research](#).

## Demographics of existing audience

A marketer must know the demographics of the existing audience. This may be on an intuitive basis, or a statistical one, depending on the size and budget of the organization.

The more solid your analyses—rooted in the statistical reality of your community—the better. But it's no secret that many organizations rely as heavily on their own collective instincts as they rely on the numbers. That's not always a good thing, just the truth of it. According to McCarthy and Jinnett:

*As might be expected, these organizations reported that they knew considerably more about their current participants than about their target populations. Although almost two-thirds of them said they knew very much or much about their current participants, only about one-third said they knew an equivalent amount about their target populations. Conversely, while close to one-quarter knew “little” or “nothing at all” about their target populations, less than 5 percent knew little or nothing about current participants.*

*As for how the institutions obtained this information, they told us they used several informal and formal techniques: discussions with staff, with advisory committees, and with community members (informal); and surveys, focus groups, and other traditional marketing means (formal). The organizations were*



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*far more likely to use informal than formal techniques to learn about participants, and each of the three informal methods was used more frequently than any one of the formal methods. The most frequently used informal method was discussions among staff. Using informal methods like these to gather information on current and potential participants may well limit an organization's ability to measure the kinds of behavioral and attitudinal factors needed to develop effective engagement strategies. And the most frequently used formal method, surveys (used between a fair amount and much of the time), most often provided information only on current participants.*

✍ “A New Framework for Building Participation in the Arts,” by Kevin F. McCarthy and Kimberly Jinnett --pg. 36-37

**Every marketer is different, applying his own experiences, knowledge and creativity to the tasks of marketing the arts.** As marketing is the most democratic of crafts—no one in contemporary life is untouched by marketing, and no one is without a sense of how it impacts them—any effort to identify “what marketing is” carries an aura of presumption.

**How might a traditional marketer have worked in the past with the concentric circles of audience?**

Here, we address marketing as a specific function within an organization. Clearly, a generalist would be juggling more than just the marketing ball as she relates to the broader reaches of her organization - sometimes blending programming, marketing and development into one Herculean effort - but we focus on marketing for the purpose of clarity.

### Immediate family

A traditional marketer works closely with the organization's paid staff, and will work some with volunteers. The traditional marketer is respectful of the organization's board of directors (they may even be sources for networking with media, or important community organizations), and the marketer needs to understand the artists. In producing organizations, the marketer will be responsible for generating the marketing materials—this will be a major effort, and will require considerable skill and resources. Whether the source of marketing materials comes from an agent or from the artist themselves, the input from agent/artist has to be digested thoroughly, and put to use quickly. And of course, accurately



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### Extended family

A traditional marketer conducts careful marketing to members, core partners, subscribers, annual fund donors during subscription drives, or other pre-event sales campaigns; however, this group is taken for granted after subscriptions have been sold. They are viewed as selling themselves and probably having saturated their own needs by the time the renewing window has closed (although during the inaugural season at Mondavi Center at UC Davis, 25 per cent of the subscribers went on to buy additional tickets after the subscription window opened). If marketing has further communication with the core, it may be through event/program notes, or through the organizations newsletter, which is an excellent tool for follow-up, gathering feedback and generally marketing and developing the organizations fundraising capacity.

### Occasionals

Traditional marketing places much emphasis here. The single ticket buyer is the most sought after audience, the most expensive to find, the last minute source of income that often makes or breaks the success of a single event.

## Targeting that occasional audience becomes an extensive part of a traditional marketer's job.

The tools for reaching the occasional audience member includes

- Print and electronic advertising

- Direct mail

- Web site

With the exception of Web sites, which will be discussed more below, the constraints in reaching this circle are significant.

Advertising and mailing costs limit how much you can remind this critical part of the audience that you exist.

### Maybes

A traditional marketer hopes that her broad work on occasional dangles the possibility out to the maybes. It's understood that moving the maybes into occasional ticket buyers is desirable. But because the occasional market is easier to assess, traditional marketing can't spend a tremendous amount of time here.

### No's

Traditional marketers are paid to stay away from this group, even though it constitutes the largest possible audience.



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## Become a BDD Marketer: how can M-to-M change the way a marketer thinks of marketing?

It is the analyses of these last two groups—The Maybes and The No’s—that M-to-M begins to challenge “traditional marketing.” For the long term health of the arts, how can these audiences be moved up the ladder of commitment—the no’s to maybes, the maybes to occasionals, and so on?

### Is this hard work? You bet. Pie in the sky? Consider:

#### CLASSICAL MUSIC:

*Despite reports of declining symphony attendance and financially ailing orchestras, a comprehensive national study finds that classical music is alive and well in the United States. In fact, the art form finds appreciative listeners among Americans whether they’re in the concert hall or on the freeway.*

*Nationally, nearly 60 percent of adults express at least some interest in classical music, and nearly one-third of them fit classical music into their lives regularly, in their autos and at home. But other findings reveal that many of those who enjoy classical music don’t attend concerts by their local orchestras. In fact, less than 5 percent of the adults the researchers talked*

*to in 15 U.S. communities are regular patrons of their local orchestras.*

*That news isn’t as bleak for symphony orchestras as the numbers might indicate, however. A look at 15 major metropolitan and mid-sized U.S. cities shows an average of 3 adults in 10 are prospective customers for their local orchestra.”*

*From “Classical Music Consumer Segmentation Study” Commissioned by the John S. and James L. Knight Foundation.*

“From Reggae to Rachminoff: How and Why People Participate in Arts and Culture.”

*This study by the Urban Institute was funded by the Wallace-Readers Digest Funds to evaluate Community Partnerships for Cultural Participation, a major national initiative to encourage community foundations to invest in broadening, deepening and diversifying cultural participation in 10 U.S. cities. The findings are based on in-depth field investigations in all 10 communities, which included a phone survey representing 5,460 adult household members (including residents of Humboldt County and Silicon Valley).*

*The survey found that “audiences” can be thought of much more broadly than conventional wisdom would suggest, and that art and cultural events can be seen more broadly as well. People pursue a range of arts and cultural experiences; some are provided by traditional arts institutions, others by very*



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*different kinds of organizations, many of them community-based. Most people, even those who frequently attend “arts and cultural” offerings as they are conventionally defined, participate in other, more popular ones as well -- frequently in places that are very different from the usual venues of museums, theaters and concert halls.*

*What is striking about the people who participate in arts and cultural activities is the frequency with which they participate in other civic and religious activities. And regardless of how people participate, most are as likely to be motivated by the social rewards that stem from participation as they are by the quality of the art.*

*The survey took both a narrow and broad view in defining art forms to determine levels of participation. For example, taking a narrow view of music and asking who has attended live programs of jazz, blues, classical or opera the survey came up with 39.7% of respondents. By taking a broad view and including pop, rock, soul, ethnic and other, the figure went up to 51.7%.*

*The survey made clear that people do not limit their participation only to either traditional arts and cultural forms or to “popular” ones. They participate in a variety of forms and in many different venues. They participate for a variety of reasons, which are the same whether people participate in conventional or more popular forms or arts and culture.*

*Additionally, all forms of arts and cultural expression can*

*help perform a community-building role: any type of art or cultural activity—from Rachmaninoff to reggae--may express, reinforce and teach the ideas or values of particular American communities. The study revealed a view of participation opportunities, seen from an individual’s point of view, as ranging across a full spectrum of cultural forms, in many cases provided or sponsored by organizations that do not have arts programming as a primary purpose.*

✍ From “Reggae to Rachmaninoff: How and Why People Participate in Arts and Culture,” by Chris Walker and Stephanie Scott-Melnyk.

The challenge of BDD marketing comes in allocating resources toward bringing the maybes and the no’s into your audience.

As noted, different organizations are going to have different priorities. An organization that is face to face with declining audiences and evaporating resources will focus hard on broadening their audience via traditional marketing strategies. An organization that is not diversifying its artistic content (or staff and board!) will likely find insurmountable barriers in diversifying its audience.

M-to-M illuminates a range of possibilities for you to consider. The choices are yours. But consider the question: if every arts



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group in California allocated 5% of its marketing resources to pursuing the maybe's and the no's, would the plight of the arts in California improve? Is 5% possible? 10%? 2%?

No one can answer these questions yet, but let's ask them. And talk amongst ourselves.



### HERE'S ANOTHER IDEA

Now that you have considered the demographics of your existing audience, let's learn more about your broader community.

Here, M-to-M asks you to stop and think about the following issues:

- General demographics of the community
- What are your information sources
- Local trends: in the arts, the economy
- Potential partners (stewards and mavens)
- Competition
- How target audience spends its time.

And M-to-M goes on to ask you: Who should be on board, and who is not.

**Compare:** how does M-to-M differ from “traditional marketing”. Yet again, this is all the basic stuff of marketing. A traditional marketer needs to know the demographics of his community. Given that the traditional arts audience is educated and more affluent, a traditional marketer will start (but should never stop) there; ethnicity, age, family size, and proximity of large population to performance space...all this is basic information a marketer needs to know.

The two issues from the above list that jump out at a “traditional marketer” are information sources and competition.

### INFORMATION SOURCES

Marketers that work on a community based level, where paid advertising is not enough to bring in the audience, search for the community members who can open the door to their own particular community of occasional ticket buyers. These community members—often activists (in the arts, or not)—understand their community very well; they have a feel for it, and a history with it. Maybe their community is defined by geography, maybe by ethnicity; maybe it's a religious community; the gay/lesbian community in a region. The home-



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schoolers. The alternative scene. The jazz musicians and their friends.

*Example: in bringing the Russian National Orchestra to the Sacramento region, UC Davis Presents was searching for the local Russian community—the organization had no previous experience with this community, and initial research was suggesting that the community was broadly dispersed. The door opened when they met Michael Locktess, a kindly gentleman who ran a community center. And a recording studio. And a radio station that broadcast in Russian via short wave radio. The ads on his radio station cost \$25 each; he interviewed the artistic director of RNO by phone for 30 minutes.*

Finding that key activist, picking their brain, getting their list of contacts, working that list of contacts, comping them to the show. From these artistic liaisons spring important marketing opportunities (they don't *have to own a short wave radio station*). Here is where a producer and a presenter might part company: a local Russian folkdance company in Sacramento would take very good care of this relationship, as this community link would be an essential one.

A traditional marketer for a presenter might falter: sustaining long term relationships is hard to do, given the pressures on marketing to move on to the next show, the next performance, the next tour, etc. Sustaining and deepening the relationship would be a high priority for the single-discipline organization; would Mr. Locktess consider getting more involved in the organization, from attending opening nights as a VIP, to attending receptions with visiting artists, to consider joining the board of the organization?

While the example of the local folk dance organization provides a clear path for engagement with the community partner, it becomes less clear for a presenter, or for a jazz organization that wishes to work with the Russian community on an intermittent fashion.

Yet the BDD marketing model would ask that key relationships be sustained over time. You don't have to call Mr. Locktess every week, he'd rather you not. But in staying in touch every couple of months, what favors could you do for him, how will the relationship develop? And how could your organization better the work next time you join forces?



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## COMPETITION

Here, too, a traditional marketer will focus. Marketing is a competitive endeavor. Competitive people are drawn to it, and succeed at it. Other arts groups constitute competition of varying levels of constancy; in some markets, at some times, on some events. Competition is watched, a subject of wariness.

Your intuition about your audience is important in assessing your competition. A few thoughts as you assess the competition:

Go to their events, look around. Is their audience yours?

If not, are they a potential partner?

Or are they competition?

In surveying your audience, ask what other art people participate in.

If one other organization's name is mentioned a lot, is that organization competition, or a partner?

Every event you attend is a chance for a sensory survey of your audience—how does the room look, how does it feel, who are the familiar faces, how is the room dressed, how much gray hair, is the audience diverse, how does the room react to the art?

John Warren, Julia Morgan Center for the Arts Associate Fellow, Arts Marketing Institute, offers the following observation: “I

think other arts organizations are almost always both partner and competition. In other words, we share ticket-buyer lists but not donor lists, and trade those lists only when mailings don't coincide. I think the essential thing is to study the core competencies of each organization, and find the areas of overlap versus differentiation then act situationally to partner or compete. Actually, I'm of the mind set that we don't need to worry too much about competition for ticket-buyers-strategic partnerships can serve to raise all boats. The more someone attends one theatre, the more likely they are to attend another.”

Is our real competition the CD player? The television? The movie theater? Research suggests that it is a significant factor. On the other hand, these media could be viewed as entry points for the light user or uninclined.

As noted in the RAND study:

*According to Putnam (2000), the perception of reduced leisure time and a growing focus on home-centered leisure activities have increased the competition that the arts, especially the live performing arts, face from other leisure activities. Although*



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*the emphasis in the leisure literature is on how leisure time constraints affect the choice between participating in the arts versus other leisure activities, these constraints also affect choices among types of art. As we suggested earlier, a reason for the observed differences in attendance rates may be the flexibility offered by specific activities. An individual visiting an art museum can choose when to visit, how much time to spend, and what to view and not to view. An individual does not have this same flexibility when attending a live event, which usually takes place at a specific time, lasts for a specific duration, and presents a set program.*

*Is [a given individual] primarily seeking entertainment or fulfillment? Does he or she prefer to participate alone or with others? (Kelley and Freisinger, 2000; Kelley, 1987). The first of these dimensions distinguishes between activities primarily undertaken as a form of entertainment, such as watching television (Robinson and Godbey, 1997), and those undertaken for enrichment or self-fulfillment, or what has been referred to as “serious leisure” (Stebbins, 1992). The second dimension pertains to the social context: Is the social experience equally as or more important than the activity itself, or is the individual’s main motivation self-focused—i.e., is he or she primarily interested in developing proficiency in the activity?*

*Combined, these two dimensions provide a framework for distinguishing among different types of arts participants. Within the group of individuals primarily seeking*

*entertainment, those who are self-focused will be more inclined to participate through the media (by, for example, listening to recorded music or watching a play on television), and those seeking a social experience, the “casual attendees,” will be more inclined to attend a live performance. Within the group primarily desiring enrichment and self-fulfillment, the self-focused will be inclined to engage in hands-on activities, and those seeking the social experience will be “aficionado attendees.”*

✍ “A New Framework for Building Participation in the Arts,” by Kevin F. McCarthy and Kimberly Jinnett

If cocooning at home is the real enemy, is our goal to partner with other arts organizations and strategize to bring audiences out at night? [Here is an eye-opening examination of some of the partnerships being developed around the country, as prepared by Alan Brown of Audience Insight, LLC.](#) You will need Microsoft **Powerpoint** to view the presentation.

At this early stage of the M-to-M process, “traditional marketing” and BDD marketing are on the same page.

But a BDD marketer identifies key relationships and plans to maintain them.



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Sociologist Sharon King notes: “So many arts outreach initiatives fail because many of the arts groups engaging in “outreach” seek to correct a situation rather establish, maintain or repair a relationship. It is the old ‘band aid’ approach to problem solving: situational vs. systemic change. Those whose efforts are successful clearly shift their emphasis from altering situations to establishing relationships. Their goal is not to involve other groups or individuals; it is to know and understand others better. In the effort to know and understand, a relationship develops. Through the mutual satisfaction of the improved relationship, situations begin to change.”

*☞ (From “Learning Audiences” a project of the John F. Kennedy Center for the Performing Arts, The Association of Performing Arts Presenters, and ARTS Action Research)*

[Here is a bibliography containing current information, easily accessible articles and/or publications specific to creative, successful community partnerships in the arts.](#)

But then we face what is often the most difficult phase in the research process; what do we do with information that we now have? We have good “data” that our core “arts audience” is primarily upper income, white, and growing older. Will that help us to “broaden” and “diversify” our future arts audience? We have “documented the fact” that increasing ticket costs and the difficulty of coming into “downtown” art venues is changing our former subscribers into “single ticket buyers”. Will this knowledge enable us to reverse this process and instead “deepen” the artistic activities of our current audience? Too often, integrating research into specific organizational change or the transformation of artistic policy leaves a significant gulf between the “evidence” and the connections with “social action.”

[Click here for a paper on this topic by Sam Gilmore, Professor of Sociology at U.S. Irvine and a Fellow in the Arts Marketing Institute.](#)

HERE'S ANOTHER IDEA 



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# FROM MISSION TO MOTIVATION

STEP THREE—PAGES 33–38

Who?

Your target for participation.

STEP

3



## M-to-M defines three groups who

**participate:** Do-ers, or Producers, or Creators (Artists); Viewers or Audiences; and Supporters or Stewards. It asks you to define who currently populates each category for your organization, and who might in the future.

Here again, M-to-M poses a research question, followed by a question of how you will expand your audience.

And here again, **your emphasis may be on only one category out of the three. But in considering them all, you may be surprised by what you find.**

Mostly, a traditional marketer targets, very carefully, the existing and potential Viewers/Audience.

And, as we'll see as we go deeper into M-to-M, broadening the Viewers/Audience is often where a traditional marketer spends 90 percent of her time. Hopefully that's enough to reach the marketing goals over the short term.

That said, in targeting the existing Viewers and Audience, database and direct mail are the tools of choice. There's no more important list of targets than those who have attended one of your events and given you their address.

The best potential participants, according to traditional marketing, are those whose names and addresses you can retain in your database, (i.e. trap). This is because repeated contact with the existing audience is necessary to sell tickets, to move the single ticket buyer into subscribing, etc. Direct mail is the most controlled way to do that, be it by stamped mail, or e-mail (both have different rules of engagement).

This sounds obvious, but not really: **if you can't get a name into your database, the value of the name plummets.** The act of getting the name into your database requires the patron giving you their address, and therefore granting you a kind of permission to contact them again. Therefore, potential audiences that are pursued by a traditional marketer are often pursued in vain, as the large majority of them won't part with their address, leaving the marketer to rely on advertising, which is less direct and segmented, to remind the potential audience to come back.



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BROADEN. DEEPEN. DIVERSIFY. BECOME A BDD MARKETER

Seth Godin, author of the landmark book on e-marketing, “Permission Marketing,” has suggested that people be paid to give organizations their address. That’s how precious he views getting permission to begin a relationship, online, with a potential customer.

As you trap the name of your patrons, and work them by mail to attend future events, you are “broadening” your audience. If, however, sales are declining as you broaden your audience, does this mean you should shift your focus to diversifying your audience? Or to deepening the experience? Or are your broadening efforts in need of reassessment and refocus? How can you know?

### These are big questions. Here are a couple of thoughts to stir discussion:

- Does your database allow you to track which event each patron attends? Are there discernable trends?
- Whether formally or informally, are you polling your audience? Collecting their impressions through focus groups? Asking them: have you seen our ads, did the art keep the promise the ad made to you, which media do you use regularly, were your

expectations met, was the art the quality you anticipated, *did you enjoy the show?*

- Does this gathering of data confirm that your ads are in the right place? Are they visible enough? Are they big enough? Designed to attract the right attention? True to your brand, true to your mission?
- Has your organization’s artistic vision changed? Does the audience “get it?” If not, is that your fault—because you’ve deserted your brand, that one word that your audience has in their heads describing you—or have you made the gut-wrenchingly right move, and are you ready for a serious deepening campaign?

There are more questions to ask here, and other answers you’ll need to find if sales are declining. Here’s some SAUCE on [direct marketing](#). How’s your database? Here’s SAUCE’s [database summary](#), and a sample [database manual](#) for a Filemaker Pro database. Here’s some SAUCE on the subject of [e-mail marketing](#). For an overview of [direct marketing](#) in all its facets, try some tips from the SAUCE Web site.



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## Pursuing the potential audience.

It's probably only after you've tirelessly assessed your broadening effort—your most traditional marketing efforts, your bread and butter—that you may want to consider the biggest potential audience: the uninclined. That chunk of audience that is the most expensive to pursue, takes the longest to attract, can be the hardest audience participation work you ever do.

Traditional marketing knows the pursuit of the potential market is very expensive, yet no marketer, traditional or otherwise, ignores the potential audience. M-to-M and the RAND study assert that the potential market holds the future of the arts.

### **Become a BDD Marketer:** how can M-to-M change the way a marketer thinks of marketing?

This obvious question how best to develop that potential audience, given the risks:

The mass media advertising that you pay for—print, radio, television, cable—holds the promise of attracting the potential audience into your hall.

But all these forms of media are limited by space: every inch of newsprint, every minute of radio and television time—is limited by your budget.

Here is some SAUCE on the general topic of [advertising](#). Here, the Australian accent is pretty thick—i.e., some of the tricks that work with Australian media might not work here in the States. But take a look...

None of the traditional mass media provide the opportunity to deepen, or diversify your audience, however, unless they drive your potential audience to your Web site. There, space is no issue. You can provide all the deepen, broaden and diversification information you could possibly want.

It's impossible to say too much about the impact of Web sites on arts marketing. Here's some SAUCE on the subject of [Web sites](#) and an array of other essays on [web-based topics](#).



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There is no better way to pursue the potential audience than through the development of meaningful, sustained partnerships.

The BDD marketer has a heightened awareness, as she prioritizes her ideas, that some of the best potential audiences could come through partnerships as they are developed and sustained over the long term. Partnering—with other arts groups, other community groups, civic groups, etc.—pose the least risk financially and take the most time.

But they open incredible doors.

As Sharon (King, in the Preliminary Report) indicates, building and keeping good relationships is messy, time-consuming work—and probably the most important investment we can make in our communities and our organizations. King points out that quality relationships aren't so much made as allowed to grow and develop through some very simple and natural principles. King uses the process of building personal relationships as the paradigm for building all relationships.

She cites four principles as essential ingredients:

- *Communication (...listening is more important than speaking, because that's how we acquire shared vocabulary and meanings.);*
- *Vulnerability (...creates safe space, vulnerable parties don't posture, they seek common ground that will help them understand each other better);*
- *Cooperation (Cooperative parties spread their resources out on the table and look for a sum that is greater than the parts.) ;*
- *Reciprocity (Each partner needs to give as well as get...this recognized interdependence of partners is strong adhesive).*

✍ (From “Learning Audiences” a project of the John F. Kennedy Center for the Performing Arts, The Association of Performing Arts Presenters, and ARTS Action Research)

“Learning Audiences” is excellent work, and deserves attention. You can [purchase](#) a copy from The Association of Performing Arts Presenters (Search the APAP Bookstore for “Learning Audiences”).

What percentage of your time today are you allotting to the long term? For example, can you allot 30 minutes today to make phone calls on behalf of the partnership you are building



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with the Asian-American community in anticipation of your programming for next season? And, as part of those phone calls, can you set up a date for coffee next week with the head of the Pacific Rim Chamber of Commerce (and will that meeting be part of your allotted BDD time for next week)?

**This sounds like simple time management, but it's not.** It's strategic time management, with an eye to building partnerships over the long term. As marketing departments are notorious for frantic pace, crisis management and too-few resources, the discipline of setting aside time now for the future has to be stated out loud, and prioritized.

What partnerships could you pursue with local college and university alumni clubs (to pursue young professionals and their families), college departments (for students), regional chamber of commerce offices, city council members, churches, civic groups, CVBs, service organizations, local music teachers?

As the leadership of the organization develops and prioritizes the potential list of Artists/Creators/Producers, the BDD

marketer's work plan will change. A more diverse presentation of artistry will find a more diverse audience.

In an inspiring two-part lecture, Donna Walker-Kuhne describes how she helped the Joseph Papp Public Theatre “develop an audience that reflects the society in which we live” and concludes that “the arts are the only tool we have that successfully crosses ethnic and cultural barriers, bridges misunderstandings, erases social strife, and celebrates diversity.” Find out how to use these [benefits](#) to build audiences.

📖 (Have you seen the book “Why Bad Ads Happen to Good Causes,” by Andy Goodman? It's very savvy, and a fun read. [It can be downloaded for FREE.](#))

HERE'S ANOTHER IDEA 



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# FROM MISSION TO MOTIVATION

## STEP FOUR—PAGES 39-46

What: Your goals for participation.

Finally. We arrive at our three words: deepen, broaden, diversify.



To reiterate, M-to-M is very thorough in asking an organization to assess how it deepens, broadens and diversifies its relationships with its creators, audience and supporters. As shown on page 42, that process creates nine little boxes, in which Step Four asks you to write down relevant activities and prioritize them.

Some of the boxes will have precious little in them. That's okay. **It's the experience of many arts administrators that all nine boxes are not created equal.** Each box can have varying impact on the health of the organization.

It's a good exercise to consider all nine boxes. And it's a wise implementation process that selects which box is #1 priority, and which is #9, and applies resources accordingly.

### **Compare:** how does M-to-M differ from “traditional marketing”?

The front piece on page 39 says it perfectly: “Each participant or potential participant has a unique point of entry into participation with your organization.” By auditing how your

organization deepens, broadens and diversifies the participation of supporters, audience and artists, you are beginning to place them on the RAND participation model, which is explained in the next step.

As you analyze your existing relationships and what you currently do to broaden, deepen and diversify, you might broaden the existing audience as part of a single event campaign (conducted through advertising and guerilla marketing work); deepening tactics are those in which strategic efforts are made to turn the single ticket buyer into a subscriber, and subscribers into donors, donors into Friends of the Organization or board members.

#### **Tactic: BROADEN:**

A performance by The Brothers Karamazov, famous for juggling anything the audience offers them, was sponsored by a hotel across the street from the movie theater in a small town. A poster 4 feet wide and 25 feet long was draped from the 3rd floor of the hotel, showing the Brothers juggling a myriad of odd objects, including a listing of the performance time and venue. Patrons leaving the theater couldn't miss seeing the sign.



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## Become a BDD Marketer: how can M-to-M change the way a marketer thinks of marketing?

Not much to add here. But look carefully at how your organization BDD's both its artists and its supporters. What do you see there?

- Deepening relationships with the artists may mean more residencies, and some of that time may allow for more media contacts with the artist. This deepens the relationship of the audience with the artist and art form as well.
- Diversifying the artistry you offer could result in diversification of the audience, especially when accompanied by targeted marketing and strategic partnerships. Not diversifying your artistry may limit the diversity of your audience. As will be explored further in M-to-M, diversification requires very specific targeting of the audience you wish to involve.

The Sheldon Theatre in Minnesota has done substantial work with the RAND study and broadening, deepening and diversifying. Here's a copy of several of their [worksheets](#).

Suggestions from all over, as found in "Engage Now:"

### Tactic: BROADEN

Symphony orchestras in Tokyo are now presenting two short concerts in one evening as a way to attract busy music lovers.

Galleries are staying open until midnight to be available to the 'clubbing' crowd, and universities are planning 'midnight' performances for students after their libraries close.

Arizona State University Public Events provides free bookmarks to each audience member as a souvenir of the evening's performance, but also as an encouragement to return by including a schedule of upcoming performances, box office telephone number and Web address.

“Engage Now,” Gerald D. (Jerry) Yoshitomi, with support from the Heinz Endowments, Version 1.0, 2/02

HERE'S ANOTHER IDEA



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# FROM MISSION TO MOTIVATION

STEP FIVE—PAGES 47–56

How?

Understanding motivation. This is a powerful step in the process. The RAND participation model is discussed, and the workbook does a good job of assigning your audience a place on the model and then observing how placement on that model might affect how you encourage their participation.

# STEP

# 5



Let's examine the RAND model in more depth. "Engage Now" by Jerry Yoshitomi provides some vivid examples.

#### **"Benefits vs. Costs**

Benefits of arts participation are sometimes "tangible" as in owning a painting or receiving a tax deduction.

More often the benefits are "intangible" – emotions, feelings, knowledge, social relationships, and personal meaning.

A list of arts benefits might include the following (feel free to add your own):

- Escape
- Personal expression
- Elicit emotion (joy, grief, etc.)
- Identity
- Wearing new fashions
- Enhance social relationships
- Esthetic
- Intellectual and educational
- Business contacts
- Social status
- Personal meaning

- Monetary (tax benefits/investments)
- Entertainment
- Surprise
- Fun
- Civic pride
- Contribution to others
- And more

Each person benefits differently from the same arts event. While some might pay more to receive tangible benefits (better food or beverage), others might seek a closer connection to an artist or support a student scholarship program.

Further, an old economic axiom – the highest quality at the lowest price – does not hold here. *Economic value is replaced by a wider range of values in determining relevancy and benefit.* The amount a person is willing to pay, in money, time, or psychic energy is determined by the perceived value of the experience. Perceived value is shaped by emotional and relational benefits. The actual value received (and the willingness to return) is determined by the depth of the experience.



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**Tangible costs of arts participation include such things as the price of tickets, parking, and transportation.**

The arts are also perceived to have emotional, social, time, and psychic costs. We can use our printed materials to change perceptions with facts (driving directions) or through metaphor (photographs of people who “look like me”).

Dressing up or letting emotions loose may be a benefit to some but a cost to others. The risk of getting lost, feeling awkward, or “looking stupid “ are other commonly perceived costs. Can we reduce these costs to participants?

A list of arts costs might include:

- Quantifiable expenses

- Feeling awkward

- Missed opportunities (using time differently)

- Emotional costs

- Disappointment

- Unexpected risks

- Time

- Dressing inappropriately

- Loss of social status

- Loss of social relationships

- Feeling stupid

- And more

Deconstructing myths about arts participation can be an important step in reshaping perceptions of costs and benefits. Can we separate myth from reality? For example, many believe that the arts are the exclusive province of a select elite. Is this true? Or, how are the arts different from other entertainment options? Is it true that current subscribers have the best tickets and perquisites? Does the art reflect “someone else ’s stories and cultures, not my own”?

When are these perceptions myths that we must find ways to correct and when are they fact that will require practical or experiential changes?



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“Understanding Thoughts and Feelings about the Arts“ by the Mind of the Market Laboratory at the Harvard Business School, describes **the deeper meanings, satisfactions, feelings, and intrinsic rewards** that artistic experience contributes to the lives of participants. The study also outlines the “constructs“ and “metaphors“ that describe these meanings and provides a method for communicating metaphorically about the benefits of arts experiences.

Accomplish more  
Anticipation/expectation  
Appreciation/validation  
Discovery  
Energy/stimulation  
Engaging/captivating  
Enjoyment  
Escape  
Evokes/creates memories  
Excitement  
Feeling free  
Happy/enjoy life/quality of life  
Influences  
Inspiration/motivation  
Relaxed/at peace/content  
Self esteem

Self-expression  
Self-realization  
Sharing  
Stressors/being stressed  
Think better/awareness  
Well-being  
Youthfulness

The constructs form a system of thought about the role of the arts in one’s life. Of the many constructs mentioned, the study identified four as primary or focal constructs: discovery, energy/stimulation, relaxed/at peace/content, and self-esteem.”

“Engage Now,” Gerald D. (Jerry) Yoshitomi, with support from the Heinz Endowments, Version 1.0, 2/02. Excerpted from pages 11-17.

[To reference footnotes, and to review “Engage Now” in its entirety, click here.](#)



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Another example of “costs and benefits” was developed in **a survey of nearly 1,500 people theatergoers in France**. The study by Dominique Bourgeon was included in “Standing Room Only,” by Philip Kotler and Joanne Scheff; they asked

- In general, what does the theater represent to you? Frequent attenders seek experimentation, dream, thought, relaxation, escapism, and enrichment. Occasional attenders seek entertainment, comedy and realism.
- What positive feelings do you associate with a theatrical performance? Frequent attenders seek aesthetic pleasure, to have their curiosity filled, admiration, and surprise. Occasional attenders seek relaxation, laughter.
- What negative feelings do you associate with a theatrical performance? Frequent attenders experience irritation; boredom. Occasional attenders experience boredom, abstruseness, and sadness.
- After seeing a play, what factors make you say, “I had a good time?” Frequent attenders say enjoyment of text, quality and humor of production. Occasional attenders say the play, the ambiance of the venue, beautiful scenery, comedy, laughter, cheerfulness, message.
- After seeing a play, what factors made you say, “I had a

bad time?” Frequent attenders say text, quality of acting or production. Occasional attenders say the play, ambience, and mediocrity, difficult to understand.

“What this suggests...for building new audiences is that the total experience should appeal to the imagination, to emotions, and especially to pleasurable, joyful feelings. This does not mean that theaters must always present lighthearted plays; it means that the organization will attract a broader audience if it makes the total theater-going experience a source of emotional satisfaction.”

“Standing Room Only” is a comprehensive overview of arts marketing practices. It sits on many a marketer’s bookshelf. You can [purchase](#) the book from the APAP Web site.

Just as “Engage Now,” by Jerry Yoshitomi provides some important observations about the motivations of audience, your organization’s list of motivations (the exercise on pages 53-55) can similarly inspire your marketing imagination.



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## Every marketer is different, and brings her own methods to the madness of marketing.

That said, “traditional marketing” might presume considerably fewer motivations from the inclined audience than were just outlined in Step 5:

- Patrons will attend if they have a familiarity with the artist, on a continuum from “I’m very familiar with this artist” to “I read something about them somewhere.”
- Patrons might attend if they have a familiarity and affinity for the art form; they already value it.
- Patrons will attend if they have a familiarity with the organization producing the work, or presenting the artist.
- Patrons will attend if they sense a particular buzz around a particular event, and feel that it is valued by their peers.
- Patrons will attend if they seek a night out; if social or personal needs are met; if enrichment is “provided for me or my family.”
- Patrons will attend if they seek to experience quality art, experience the art of another culture.

As compared to the wealth of observation that Step 5 of M-to-M provides, this is a paltry list.

By “getting inside the soul” of the individuals you wish to target and identifying their motivations, you have taken a deeper look into your audiences, both potential and existing.

For more thoughts on customer satisfaction, try [artsmarketing.org](http://artsmarketing.org).

### Tactic: BROADEN:

Local leaders in the arts are perhaps the most trusted critics. Case in point: the first time Mark Morris Dance Group came to Sacramento, there was considerable trepidation: the sponsoring organization was expanding programming into modern dance, and could not know if there were enough modern dance aficionados in the region to fill the Community Center Theater. They asked Ron Cunningham, the artistic director of the Sacramento Ballet, if he would allow his observations about Morris to be sent to the media via press release. Ron graciously agreed; his laudatory comments were included in the preview story in the Sacramento Bee.



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BROADEN. DEEPEN. DIVERSIFY. BECOME A BDD MARKETER



## Become a BDD Marketer: how can M-to-M change the way a marketer thinks of marketing?

Examine the exercise you just completed. In the next step, this wonderful source of ideas and inspirations is smoothed over, prioritized and given organizational blessings by your leadership.

**At this point the BDD marketer is warmly encouraged to stage a mutiny.** While the rest of the organization is trying to prioritize this gold mine of ideas into organizational priorities (maybe even doctrine), realize that this exercise is a great source of marketing ideas that you may want to utilize later. Don't let it get away! Mine this source of ideas now, secret it away.

**Exercise:** Try this...Group the motivations for your current participants into the following categories.

- 1) Motivations that will lead to specific marketing activities for specific events this season.
- 2) Motivations that will lead to specific marketing activities next season.
- 3) Motivations that will lead to specific marketing activities in the future.

- 4) Motivations that will lead to organizational activities that will require some participation from marketing in the future.
  - 5) Motivations that will lead to organizational activities that will require no participation from marketing in the future.
- "Motivations that will lead to specific marketing activities" requires you to apply your imagination and render these motivations into tactics. You're jumping ahead a couple of steps, but go for it.

After you've done that, try the following:

**Motivations that will lead to specific marketing activities for specific events this season.** These go on your to-do list today, or on your marketing plan for specific events.

Remember to assess the success of these marketing activities soon after the event or season ends. Even some casual notes to yourself left in a folder can assist future decision-making and should go on your list of tactics for next season.



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How will you assess the success of these marketing activities?

**Motivations that will lead to specific marketing activities in the future.** Remember back in Step 3, when the notion of allocating a percentage of your time for pursuing the uninclined audience? These tactics go in that file.

What file?

**Exercise:** Start a file, heh. Or a document. Whatever works: begin gathering activities that will constitute long-term marketing tactics that will make the short term marketing tactics of the future much easier to accomplish.

## DEEPEN

David Brooks surmises that the new patron might prefer the 'benefit' of working on the stage crew for a day rather than attending a black tie benefit.

*David Brooks, "BOBOs in Paradise, The New Upper Class and How They Got There," quoted in ENGAGE NOW, Gerald D. (Jerry) Yoshitomi, with support from the Heinz Endowments, Version 1.0, 2/02*



HERE'S ANOTHER IDEA

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# FROM MISSION TO MOTIVATION

STEP SIX—PAGES 57–72

Your strategic response.

By this stage of the process, M-to-M has prepared your organization to generate its own ideas—specific strategies—to deepen, broaden and diversify your artists, audience and supporters.



By completing the exercise, your organization has started to put those ideas to paper, and may have already made up its mind about what these priorities are.

**It's a big step, one that involves your entire organization, and suggests long-term changes in the organization to your marketing effort, certainly, and beyond.**

That list of strategies is particular to your organization; if there are ideas you are particularly proud of, and wish to share with the field, [forward them to AML](#). We'll include them in future editions of this work.

**Compare:** how does M-to-M differ from “traditional marketing”

Take a minute and look over the list of ideas that were generated. Many of them are going to involve long-term work, and many will involve ideas that extend you and your colleagues beyond the daily work. This becomes the point where the commitment to long term process must be made.

If you are a generalist (the general manager of your theater company, the artistic director of your dance company), M-to-M has encouraged you to consider increasing audience participation beginning with the artistry you present, the audiences you invite, the donors you depend on. It's a tall order and you must choose carefully.

Take a deep breath. And let's analyze this through the lens of marketing.

**Become a BDD Marketer:** how can M-to-M change the way a marketer thinks of marketing?

**1) Which of these strategies constitute long-term preparation for tomorrow's short-term marketing tactics?**

**Tactic: BROADEN AND DIVERSIFY**

UC Davis Presents, working with Dance Theater of Harlem, established a Dance Theater of Harlem Task Force. It included a range of community members from the African American community in the Sacramento region: an aide to a city council member, a staff member from a highly



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visible community center for kids, a community relations person from a network television station, clergy, educators, community organizers. Our goal was to find a way to get a full house of school kids to attend a reasonably priced matinee by DTH, while publicizing the three evening performances to the broader community. The marketing director worked hand in hand with the group, which organized itself to raise funds, find buses, get the word out.

The short term effort was a success: sales were solid for the evening performances and the matinee sold out.

While the Task Force's work did not formally extend into the following season, long term relationships had been forged between UC Davis Presents and the African-American community that served the marketing department for years. A solid group of volunteers were more aware of the program, they had struggled with department to achieve a victory, and they were very helpful to future marketing efforts over the years. Phone calls were always returned to the marketing director, advice given freely, entry into parts of the African-American community was enabled, mailing lists were swapped. All of this

served well short term marketing goals. And all of it was built on having worked together, intensely, over a period of months. The relationships endured for years.

#### **Tactic: BROADEN, DEEPEN, DIVERSIFY**

Here's a FANTASTIC source for case studies on the Arts4AllPeople Web site. It includes a succinct article on Cornerstone Theatre, the Walker Art Museum-- 11 case studies in all, across disciplines and geographies. Go to the [Success Stories](#) page and be dazzled.

#### **Tactic: DIVERSIFY**

And a case study of lessons learned from Chicago Symphony Orchestra's attempts to diversify their audience ethnically, and how it required [organizational change](#) from the top to bottom.

#### **Tactic: BROADEN & DIVERSIFY**

A university presenter celebrated its 40th anniversary by offering students 40 40¢ tickets for each of 40 performances. The line for tickets went around the block; the box office opened at 9:40am.



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Television crews were on hand for the opening of the box office. The “event” was front-page news.

The Ying Quartet participated for two years in the National Endowment for the Arts Rural Residency Initiative, serving as resident ensemble in the small town of Jesup (pop. 2,000) in northeast Iowa. As members of the community, the Ying Quartet shared their music with everyone they encountered, performing in such informal settings as hospitals, business meetings, and one-room Amish school houses. The effect of their music was truly remarkable: “The novelty was fresh; everyone reacted with transparent puzzlement or wonder, fear or joy” (The New York Times)

## DEEPEN

“Much contemporary work elicits connection/disconnection and transformation, but doesn’t intend to leave audiences with any sense of resolve or ‘balance.’ Many leaving a Pina Bausch performance at UCLA’s Royce Hall stood for over 30 minutes in a cold lobby, without benefit of coffee nor a place to sit, talking and questioning each other about what they had just experienced, creating their own place for ‘balance.’ Presenters are

considering ways to encourage formal/informal spaces for these balancing conversations to occur.”

*Engage Now, Gerald D. (Jerry) Yoshitomi, with support from the Heinz Endowments, Version 1.0, 2/02*

## **Tactic: BROADEN, DEEPEN, DIVERSIFY**

Resources to [advertise and promote](#) your event to the disability community.

All of these suggest that a BDD marketing director would favor the M-to-M strategies that constitute long-term preparation for short term marketing strategies.

## 2) Which, if any, of these tactics can produce short-term sales?

These belong on your to-do lists, event marketing plans, etc.

## 3) Prioritize the long-term tactics. Which levers move the most people? Over the mid-term? Over the long term?

HERE'S ANOTHER IDEA 



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Whereas the program director might be focused on artistic content, and your fundraiser focused on key relationships, the BDD marketer wants to know which long-term tactics touch the most lives of inclined and uninclined audiences. This has to tie in to the mission, core values.



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BROADEN. DEEPEN. DIVERSIFY. BECOME A BDD MARKETER



# FROM MISSION TO MOTIVATION

## STEP SEVEN – PAGES 73-74

Your resources.

Now, down to the nitty gritty: Identify participants, resources, and partnerships. Set goals for building resources. Set work plan.



## Compare: how does M-to-M differ from “traditional marketing”

We have articulated the difference between M-to-M, “traditional marketing”, and made suggestions towards becoming a BDD marketer. Now it’s time to allocate resources accordingly. Big question, one for the entire organization to wrangle with.

Your organization is committed to the important long-term progress of M-to-M; you are thinking how to apply BDD to “traditional marketing” practices, you’re committed to allocating a percentage of your time to the uninclined audience, maybe you’ll even choose one significant marketing effort and refocus through the lens of diversification (a season brochure dedicated to diversification. Refocusing your Web site.)

## What will you spend money on?

For each strategy, consider the following marketing tools that might help with implementation:

Tool	Cost
Insert in your existing brochure	Free
Develop a separate brochure	?

Flier	?
Mailings	?
Handouts	?

As a component in your print advertising	What percentage of ad?
As a component in your radio advertising	What percentage of ad?
As a component of your Web site	Free
In your program or event notes	What percentage?
As an element in your press releases	Free
As an element in existing direct mail	What percentage of space? Target?
As an additional mailing	\$\$, target?
As a component of your e-mailings	Labor costs for prep
As a separate e-mailing	Labor costs for prep
As a project for your students, or volunteers	

**Be wary: the Web and e-mail campaigns cost more than you think they will!**



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BROADEN. DEEPEN. DIVERSIFY. BECOME A BDD MARKETER



Let's look deeper into how you might spend money on BDD:

- Cultivation/appreciation programs (food, promotion)
- Performing/Exhibiting show/excerpt offsite (travel, artist fees)
- Additional late night or matinee performances (staffing, promotion)
- Surveys & other follow-up mailings (print and/or email)
- Cost of sophisticated database management software & training
- Box office labor costs related to additional open hours/hiring live person or service to answer phone rather than using voicemail reservation system
- Food costs for lunching mavens/partners
- Educational materials (study guides, etc) if partnering with schools
- Outreach efforts (postings, RFP mailings, etc) related to casting or hiring diverse staff/artists/consultants

See the SAUCE pages on marketing expenditures. Here's the [conceptual page](#), and this one has the [sample budgets](#).

Here's some SAUCE on [press releases](#), some more suggestions on pursuing [free publicity](#), and a [sales promotion campaign](#).



[HERE'S ANOTHER IDEA](#)



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# FROM MISSION TO MOTIVATION

## STEP EIGHT— PAGES 75–76

### Team Communications

This section is an abbreviated effort to communicate to “all constituents” your purpose and values; your organization’s upcoming artistic plans. This is your organization’s effort to keep the team on the same page, keeping the immediate family aware of the strategy, values and mission.



## How does this involve marketing?

Your organization's commitment to diversifying audience, to introducing the uninclined to the arts, can constitute an interesting news article. Inspiring tactics that deepen the arts experience might also be newsworthy.

## Take a moment here and plan a press strategy for your favorite M-to-M tactic.

Consider the following questions:

- a) What would a disinterested journalist, one who is not arts inclined, regard as newsworthy of your efforts? Consider:
- Who is your M-to-M effort affecting?
  - How, exactly, is it affecting them?
  - What is the drama in this interaction?
  - What would be in the first paragraph of a news article? Would that paragraph grab an "average" reader?
  - How can you best situate that drama so that it lends itself to journalistic writing, or to a journalist's camera?

Apply the same analyses to an arts-inclined reporter. Sometimes pitching the non-arts journalists is a good strategy. Consider: would a travel writer, a science writer, find something newsworthy in your effort?

- b) What is the best vehicle for you to approach the press for this coverage?

Phone call (based on your existing relationship with the journalist)

Press release

E-mail

Press conference

Special press event

Specifically for television?

Specifically for radio? (Does the audio portion of your event intrigue?)

Specifically for still photography (newspapers)?

- c) Once the press is interested, what other materials do they need to fully understand your efforts?



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## How can you further explain the importance of long term audience participation work in the most compelling way possible?

Can you move the discussion away from ticket sales to focus on values and building relationships with your audiences?

How can you make participants in your M-to-M work available to “testify” to the media? Written testimony, testimony given live before a microphone or camera.

What are the positive things you anticipate your participants mentioning?

Any negatives? Are you ready for that?

d) How could you utilize the above analyses—the concept of connecting with audience values and building long term relationships—to reveal a sense of drama and newsworthiness that can become articles for your in-house vehicles, which may include:

Letters to your patrons

Your program notes or event notes

Your organization’s newsletter

Your organization’s Web site

Displays at your events

Handouts at your events

e) How could you utilize the above analyses to develop a media sponsorship of your organization? (For example, if you develop an outreach program that is visible and effective, would the local daily paper sponsor that program and furnish you with free advertising?)

f) How could you utilize the above analyses to develop grants for your organization? Share you brainstorms with your fundraiser?

HERE'S ANOTHER IDEA 



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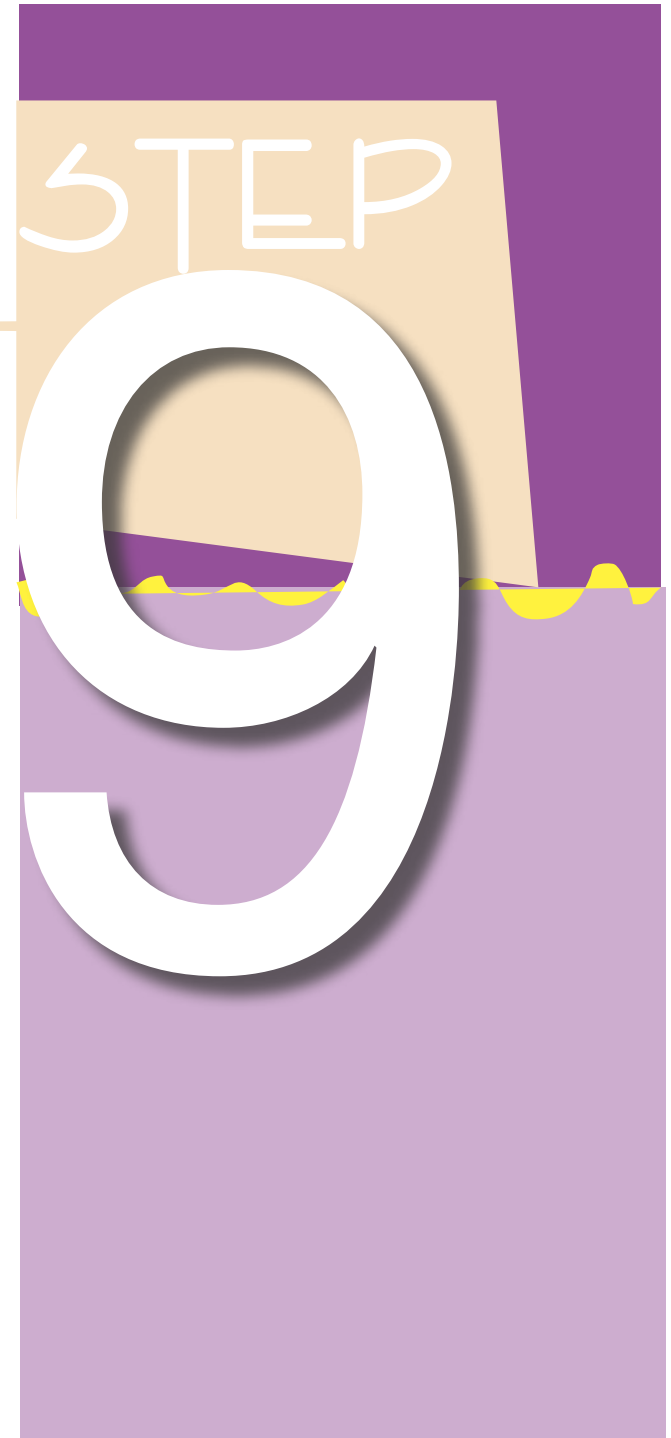


# FROM MISSION TO MOTIVATION

## STEP NINE— PAGES 77-78

### Measuring Success

“Before starting your effort to increase participation, establish the process and criteria for evaluating it. Evaluation is not an afterthought but fundamental to the project.” (From M-to-M, page 77.)



M-to-M suggests the following Web site: [www.grdodge.org/Assessment/commentary.htm](http://www.grdodge.org/Assessment/commentary.htm)

The RAND Report addresses **the qualitative and the quantitative elements of establishing a feedback loop** for the purpose of evaluation:

*Organizations adopting an integrative approach to participation-building need to incorporate an evaluation and feedback process. A key element of the evaluation process is development of a set of measures that can be used as a benchmark in assessing progress. Virtually all of the organizations we visited described different criteria they had used to assess the success of their participation-building efforts.*

*In choosing these yardsticks, the organizations considered two important questions: What do we mean by success? And how do we measure it? Nearly every one of these institutions looked to changes in patterns of participation as measures of success, but many also considered a broader range of indicators that provided insight into how participation affected the organization's broader goals. Whether they focused just on changes in participation patterns or also looked at success more*

*broadly, these organizations believed that success could not be measured strictly in quantitative terms. All of them also considered a range of qualitative measures of how well they were doing. The following discussion provides examples of how the organizations approached these evaluation tasks. When we asked the organizations how they measured the success of their participation-building efforts, virtually all of them mentioned changes in the number of participants—but this was typically just the starting point. How they measured the changes varied depending on whether the organization focused on increasing attendance (measured in number of attendees and box office receipts), involving participants in various training programs (measured in enrollments), or increasing circulation (for example, Poet's House, which initiated a poetry outreach effort in the New York Public Library, looked at numbers of books of poetry in circulation). Most organizations also measured changes in their participants' diversity, which entailed paying attention to the demographics of new participants and how they compared with those of prior participants and with the composition of the community. To gauge the extent to which current participants had become more deeply involved, some institutions collected information on the frequency of repeat attendance and return*



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*visits, and the degree to which occasional participants were converted to subscribers or volunteers.*

*Sometimes this entailed upgrading record systems to keep better track of participation. Although the organizations all used quantitative measures to capture certain effects of their efforts, they all were adamant that some important effects be adequately captured only through more qualitative measures. Some assessed participants' reactions to specific programs, including their level of engagement and level of comfort with the experience. Others looked for the degree to which the participants knew and interacted with the staff and vice versa, the number of hits on the organization's Web site, how long individuals had been involved with the organization, or the level of community involvement with the organization, including the number of people who wanted to work at the organization. Many organizations also noticed the effects that participation building had on other aspects of their operations. They reported that building participation often contributed to broader institutional goals, such as those concerning staff morale, board involvement, and the quality and diversity of the programs they were able to offer. Several organizations, for example, mentioned the positive effects their participation efforts had on the morale of staff and*

*artists with whom they worked. As staff and artists became more involved with participants and the communities these institutions served, their enthusiasm and satisfaction grew. Other organizations noted that their board became more involved with their work as a result of the participation initiatives. Still others mentioned that increasing participation levels helped their efforts to attract artists to work with them, which expanded both the range and the complexity of the programs they could offer.*

*Two other indirect benefits of participation-building activities were mentioned by several organizations: they received more media coverage, and they had greater success in raising funds. Since lack of visibility and inadequate funding were rated as significant problems by many organizations, these two consequences were considered very important, not only to the success of their participation initiatives but also to fulfilling their institutional mission.*



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## Your long-term planning should yield preparations that make short term tactics surprisingly easy to implement.

The partnership you began in year 1 yields invaluable contacts and participation in year 4.

The grassroots effort you launched in year 1 among educators results in your program gaining major exposure to parents in year 5.

The Friends organization you began in year 1, with four volunteers, raises \$50,000 for your education fund in year 10.

What is the road like from year 1 to year 4?

If you've done the exercises up to this point, you've got the map.

Thanks for taking the journey with us. If there's anything else the Arts Marketing Institute can do for you, please [let us know](#).



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Contact can be either MRAC at [www.mrac.org](http://www.mrac.org), or through [srbash@att.net](mailto:srbash@att.net).

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Special Communities  
Social Marketing  
Research and Analysis  
Cultural Tourism  
Special Populations  
Social Marketing  
Cultural Tourism  
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